

the arts and entertainment supplement

Vol. 76 N°14 Thursday, October 16, 1986,

Centaur hosts South African comedy

by Brendan Weston

Sweat and saliva spray off the glistening faces of the five black South Africans, reaching four rows into the audience. Below, the white anglophone audience self-consciously suppresses the desire to flinch. Most of the comfortable upper-Westmount patrons of the Centaur theatre would rather not concentrate

on the serious moments of *Asinamali!*—literally 'We have no money!' And because of the play's humour and entertainment, they don't often have to.

Inspired by the resistance to rent increases in the Lamontville township outside Durban, South Africa, in the early 1980s, *Asinamali!* is a series of skits which are half-told, half-acted out in musical pantomime by five

prisoners. It played both black and white audiences for three years in South Africa, gaining international recognition before its current North American tour.

"It's entertainment first and political second," explains actor Thami Cele. "We don't want to hit the audience over the head with a hammer."

In this *Asinamali!* succeeds. The challenging reality of life in South Africa is hidden, and sometimes lost, in the comedy. The technique works as the five member cast spoof South African bureaucracy, but it verges on self-parody as the pantomime approaches vaudeville and the har-

monies become reminiscent of a barbershop quintet.

"Sure it's easier for people to dismiss," said Cele, who plays a farm hand imprisoned under the Immorality Act for becoming involved with his white boss' wife. "But everything is explained."

Each performer gives an exhausting performance. Most were workers in South Africa so the characters they play ring true. They provide insight into both violence against blacks and violence within the black community.

Occasionally the play is confronting.

At one point the actors rush into the audience looking for the "informer." An uncomfortable person, chosen at random, is denounced. At another, someone is forced to stand up and say what they believe the root of Apartheid to be ("deep down in your heart").

The realism of the play is affronting. Actors do not shy away from exposing themselves during a scene on the inspection of genitalia for work permits. But if the uncritical portrayal of African

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Nuit: Perrault's new vision

by Donald Welkert

Jean Pierre Perreault has just finished pursuing another of his creative visions. His third in as many years. In 1984 he produced *Joe*, in 1985 he produced *Stella*, and this year his piece is called *Nuit*.

On one level it is a study of the shifting of perspective at night. On another level it examines relationships among crowds and individuals. His work unfolds richly on both levels.

When talking about his choreography, Perreault releases a flood of words with a surprising focus. He talks about his philosophies and techniques of choreography and refers only briefly to his actual work.

He is willing to let his work stand alone without explanation or interpretation. When viewing his work, it is helpful to keep his words in mind as they clarify the structure of his pieces.

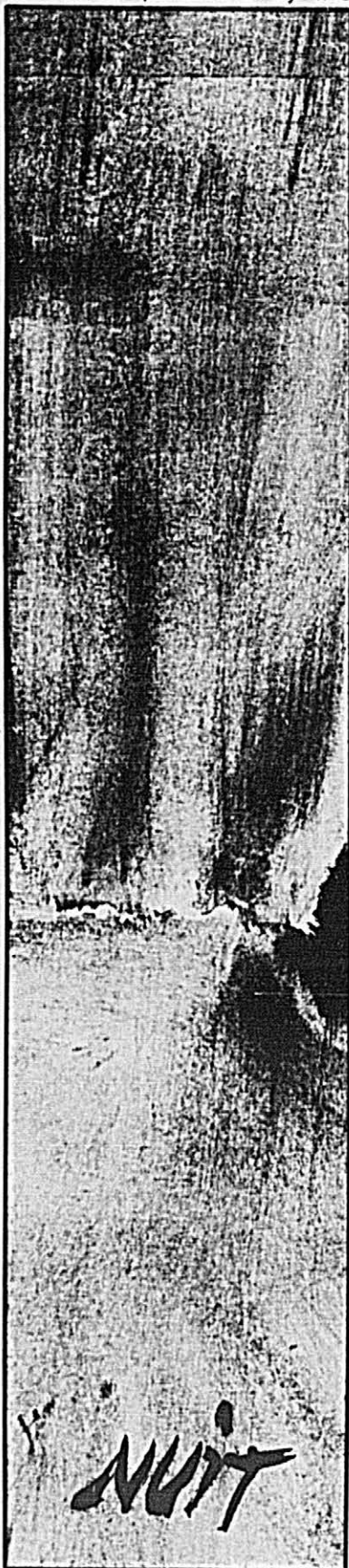
Perreault's greatest concern with his work is that his artistic vision remain uncompromised. When he works with other people, using their different skills in the elements of production, he makes sure that their work remains subordinate to his vision.

For Perreault "Collaboration dilutes a single person's image." It is the breadth and depth of his final image that distinguishes his creations.

Perreault's depth comes from his attempt to "draw on the entire system of reference of the audience" when creating images. He says he gives "scenography, sound, action and lighting equal importance" in a production.

In integrating and balancing these elements he views himself as much a sculptor or a painter as a choreographer; his energies are as absorbed in the visual aspects of a production as the physical.

As a sculptor he pursues "communication through the the impact of space." He considers not only the in-



teraction of stage space and the dancers, but also the physical relationship of the set to the audience and how that relationship communicates the kinetic aspects of the production.

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Modern native culture

by Phinjo Gombu

Culture is not just appearances. It is rather a complex and constantly evolving attempt of a people to define themselves spiritually, politically, socially and artistically.

In an attempt to do just that, the Native Friendship Centre of Montréal has organized an annual cultural festival for the last five years.

The fifth native cultural festival held last week at Parc la Fontaine, assembled native Indians from all over Québec and Ontario for a weekend of celebration.

Many of the performers came from reserves outside the city.

"The week-end is an annual event which serves as a gathering place for native people in Montréal," said Ida Williams, Executive Co-ordinator of the friendship centre. "It also tries to bridge the gap between native and non-natives."

"Our work at the centre is to implement programmes in order to meet the needs of the native people migrating to the urban centre. We want to help native people adapt to the urban environment while reinforcing cultural values," she said.

The need to reinforce cultural values in the wake of a modern industrial urban situation was the thread linking those who had gathered.

Native song and dance derives its inspiration from a humility towards nature. The world that surrounded the building in the Parc was one that drew its sustenance from the conquest of nature.

It was therefore appropriate that the opening ceremony began with the customary burning of sweet grass by the elders to purify the air.

As the sweet grass burnt atop an up-turned trash can, elders Ernie Benedict and William Commanda gave thanks to the plants, the waters, the animals, birds, the moon, the stars, the sun and all the unseen forces that have made life possible.

The Whirlwind Singers from different nations such as Ojibway, Potswani and Cree complemented the "good words of the elders" by singing tradi-

tional Indian peace songs.

The rhythmic beating of the drum in the centre by the four singers prompted members of the audience to rise and dance.

After the song came the words of advice to the young people who were there. The themes concerned the basic problems of identity, confusion and finding one's place in life.

"It is important to look around and open up our hearts if we want to make this world a better place," said Gordon Simmons, a member of the group. Using their own lives as examples of reform, they urged the kids not to take drugs and alcohol.

Simmons stressed the importance of respect for elders: "Grandparents are not useless after the age of 65. They have a lot of wisdom. It's good to have elders around, because they can help you."

"Many people put elders in 'homes' — they call them nursing homes. This is not good. As young people, we know that it is good to have elders. Families don't have all the answers, neither do elders. But it's good to have them around."

This was followed by some dances by about 20 young Mic Mac boys and girls from the Restigouche Indian reserve, in the Gaspé Peninsula.

In times past, the practical as well as spiritual education of the Indian child was done through the medium of dance. The children, aged between five and fifteen and dressed in their traditional costumes, captivated the audience by their simple yet graceful dances about eagles, rabbits, snakes, friendships, and family dramas.

Most of the dances involved slow synchronised steps to the steady rhythm of a single drum. Nature which is the traditional touchstone of native strength was imitated by the children, in order that they could become more aware of its beauty.

A very different spectacle was provided by Helene Obamsawin, an Abenaki woman from Odanak (Lac St John) who founded the *Pildowi* group to 'modernize' native dance. Using native myths and sensibilities, her troupe performed some very powerful

stories.

The depiction of the helplessness of animals to the technology of guns was particularly disconcerting. A pair of moose in their final stage of mating are shot by an invisible hunter. The dancers mock the elaborateness of the ritual; for the gun is all powerful.

The inspiration is an old one, the garb is new.

Willi Dunn is a famous folk artist, part Meti and part Mic Mac, who sings about how he is just a brown skinned man who only needs his guitar and drums.

Dunn is concerned about the destruction of the natural resources, particularly the 'obnoxious disease' of acid rain. His song *Halifax* is a call to action.

Between songs Dunn speaks of his heritage, drawing on the simplicity of past lifestyles and questioning assumptions of the cluttered and deceitful modern world.

"It is not important to be super-rich and have everything. What's important is what is going on inside. If we live right, we don't need much," he said.

In addition to these, there were Peruvian and Bolivian folk dancers, an Innu folk singer and a Cree fiddler. There were also the concluding words of wisdom from the elders.

Throughout all this, it is evident that though the native people of Canada have lost many things, they too are responding to the times like people everywhere all over the world.

The traditional dances of the young children from Restigouche, the modern dances of Pildowi, the political consciousness of Willi Dunn, the physical endurance of the Whirlwind Singers are all elements of the native adaptation to the urban environment, while reinforcing native cultural values.

the
mcgill
daily

**Thursday
16 October**
McGill Alpine Ski Team: Dryland training, all new members welcome. Molson stadium at 16h00
South Africa Committee: Demonstrate against Canadian investment in South Africa. March to the Caisse de Depots et de Placements du Quebec to protest their involvement, 12h00 at the Union Building,

Info 288-3412
McGill Caribbean Students' Society: Informal meeting at the multi-cultural lounge, Union 401, 16h30-1800
Project Ploughshares: General meeting, all welcome. Agenda: disarmament week and peace march planning. Union 425-426 at 16h30, Info 284-2685 (evenings)
International Students' Association: The Champions Part 1, documentary on Leves-

que and Trudeau, Union 401 at 12h00
McGill Newman Centre (chaplaincy): Catholic Worship, 3484 Peel Street, 17h15
Canadian Association of American Studies: 22 annual conference. Lea 232 at 20h00 (will continue thurs-sat).
Alpha Epsilon Psi Women's Fraternity: Meet the sisters of Alpha Epsilon Psi over a dinner at Carlos & Pepes. Movie Zelig after, 3454 Aymler, apt 7 at 17h15
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ESTETICA



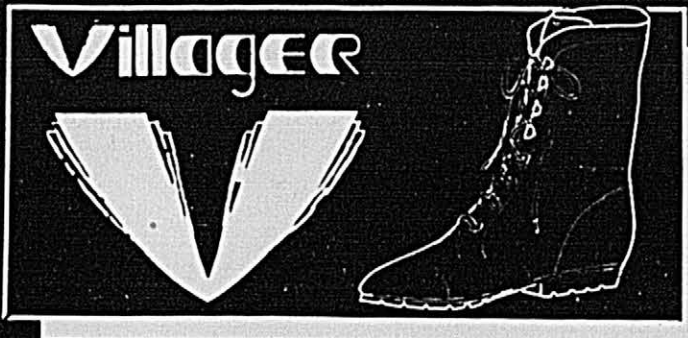
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news

Studsoc brief not amended

by Chris Lawson

Student's Society executive did not, as was reported in Wednesday's *Daily*, amend the Students' Society/McGill Association of University Teachers brief without council's ratification.

Paul Pickersgill, SSMU president told *The Daily*, "We decided not to include the changes precisely for the reason that we would be doing so without council's approval."

François Longpré, present when the SSMU/MAUT brief was presented in Quebec city on Tuesday, told *the Daily*, "We're not sure what they (SSMU and MAUT) presented... A lot of what they said was not in the brief."

Longpré is an executive of the Law Student's Association and a member of the McGill Ad Hoc Committee for Accessible Education.

Ian Brodie, SSMU VP-External,

authored the changes after council's October 1st meeting. The amendments were approved by the Executive Council of Students' Society last Friday.

The same day, a revised brief was presented to the councils of the Engineering Undergraduate Society (EUS) and the Post Graduate Students' Society (PGSS). Neither Council approved the brief as revised.

Professor Henry Warshawsky, an MAUT executive, said last Thursday, "The MAUT has endorsed the various changes worked out between the two groups (MAUT and SSMU)." Warshawsky believed that the brief would be amended for presentation to the commission.

Pickersgill told *The Daily* that, at a closed meeting on Saturday, the executive committee had decided, "There was no way we could include

the changes."

Longpré speculated on the SSMU's reasons for dropping the revisions. "Why did the executive write, then approve the changes but not pursue them?"

Insufficient time was the reason, according to Brodie, "There was a process it had to go through. It went as fast as it could and it just wasn't fast enough."

The revisions were also presented to several couillors for consultation. Daron Westman, among them, said, "My understanding was that the revisions were to be presented at the commission. That's what we all thought."

One of the proposed revisions would have brought the recommended tuition fee increase down to \$1250. The unamended brief, which was presented, recommended an increase of up to \$2500 by the year 1990.

Vote 'yes' to a Daily fee increase

One of the more puzzling aspects of the McGill campus is that the *the McGill Daily* isn't published daily.

This is not due to lethargy on the part of student contributors — it's because of chronic underfunding.

Ten years ago, McGill students paid \$2.85 per semester to the Daily Publications Society. In return, they got 12 to 16 page papers every day, with few advertisements.

This amount has not changed over the past 10 years, but printing and production costs have skyrocketed. Four years ago, the paper was forced to stop publishing daily.

Students are still paying only \$2.85 to the *Daily*, but the paper is only appearing seven times every two weeks. It is generally eight pages long, and half filled with the advertisements needed to break even.

With a \$1.00 per semester fee increase, *the Daily* could become a daily, with larger issues, fewer ads, and more up-to-date news and events listings.

A newspaper is a powerful medium, and with the number of difficulties students currently face, it is important that we maintain a vocal press to investigate and criticize from a student perspective.

The Daily also provides invaluable services to students and campus organizations, who receive preferential ad rates, inexpensive typesetting, cheap classifieds, free event listings, and Hyde parks.

As funding dwindles, it becomes more and more difficult to provide these services.

Most importantly, a larger paper would mean more students involved, and a greater diversity of coverage.

L'édition Français, which appears every two weeks, could become weekly, as it once was. The *Science Edition*, published monthly, could be published every two weeks.

If this question were passed, the paper could conceivably become a daily again this January. *The McGill Daily* was the first daily student newspaper in the Commonwealth — it shouldn't have to forfeit this distinction.

One dollar is a small price to pay to repair several years of financial neglect:

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letters

To the Daily:

This letter is not so much a critique of Julian Samuel's review of *My Beautiful Laundrette*, which appeared in last Thursday's *Supplement*, as of the assumptions about what criticism is and does which form the basis for that review, and for most reviews which the *Supplement* publishes: that, somehow, criticism primarily involves dealing with the social and political issues which might be raised by a book, film, a play, or any other production of art. Within such a definition of criticism, Samuel's review is a good one, but when it is recognized that criticism should be more than the servant of ideology, his review, and any review which presumes to be criticism while only alluding to the text/script/work of art reviewed in the light of ephemeral politics, falls flat, as far as criticism goes.

Samuel says nothing about the aesthetic value of *My Beautiful Laundrette* the work of art, which is incongruous with the premise of an arts and entertainment supplement. For example, such technical aspects of the film as sets, costuming, and lighting are not dealt with; nor is photography; nor is dialogue or scripting (except as they might relate to ideology.) Samuel does not mention the splendid performances of the ac-

political and social issues which Samuel presents as its real germ of meaning are as forgotten as those dealt with by the father character in the film, it will still have critical value, as film.

May I suggest that if the reviewers of the *Supplement* are truly interested in film, literature, drama, or any kind of art, they begin to actually discuss these things in their reviews. If they wish to make political pronouncements — and there is nothing wrong with that, in its place — let them write articles for the regular *Daily*. Political analysis can certainly be a valuable and enlightening pursuit, but it's just not a replacement for solid, intrinsic criticism.

Andrew Burgess

Ed. Note: Julian Samuel has taught the course, Politics in Cinema at Concordia for the past 2 years.

comment

Reaffirm divestment

In the last 11 months, the issue of institutional divestment from South African-related corporations has remained at the top of the agenda for many North American universities.

During this period, a significant number of institutions have partially or totally divested. For example, Harvard recently announced that it had disposed of more than 35 per cent (\$50 million) of the "book value" of its investments in corporations such as Mobil and Royal Dutch Petroleum — both of which supply the South African military.

In the last six months, 10 schools including the University of California, have opted for total divestment. Here in Canada, McGill's leadership with respect to total divestment made itself apparent in the divestment decision of Dalhousie and York University.

In the past 11 months, the situation in South Africa has worsened and apartheid continues. It seems that President Botha and his generals have decided that it is no use trying to mollify discontent at home and criticism abroad with more talk of "reforms". Instead they have returned to the historic strategy of beating the blacks into submission.

Since the imposition of the latest state of emergency on June 12, the government's own figures show that over 300 have died in political violence and over 3000 have been arrested. More children have been shot dead, babies teargassed in their homes, human rights activists and lawyers detained and tortured. The new security laws grant the minister of law and order virtually unlimited powers of detention and draconian press restraints make it a crime to bear witness to or describe any security force movements.



In light of the South African government's disposal of the illusion that it is ready for serious political change, the Canadian and U.S. governments have both imposed stiff economic sanctions. Clearly then, if ever there was a time to complete our divestment it is now. We must say 'no' to the profits of apartheid.

Steve Miller
Co-ordinator of South Africa Committee

events

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Friday
17 October

Hillel House: Oneg Shabbat in the Succah. Cost with supper is \$5.00, 3460 Stanley 17h30

Guys and Lesbians of McGill: First meeting of Coming Out Group at Union 417, 16h30, Info 392-8912

McGill Outing Club: lecture by Dr Lee of the Canadian Light Mount Everest Expedition. Lea 132 at 19h00, Info 392-8953

McGill Debating Union: Meeting-all welcome, Arts 270, 15h00

Osler Medical Aid Foundation: Shot Dance II, proceeds to go to buy vaccines for a hospital in Nigeria, Union Ballroom, 20h00, Info 286-0986

WUSC: MP Warren Allamand, Solicitor General in Trudeau's govt will talk on WUSC and refugees in Canada Union 410, 12h00

Saturday
18 October

CFRM: *Harlem Nocturne* returns to CFRM today at 18h00, CFRM 91.7 cable FM

Physio Therapy Students: Fund raiser party! for Rick Hansen for spinal cord research. Beer, electric jello and soft drinks. Cover \$2.00, Medical Annex at 21h00 Info 697-5846

Newman Centre: Catholic worship, followed by meal, and film, *Paris, Texas*. At 3484 Peel, 17h00. All welcome.

Montréal Camera Club, Inc. Photo seminar by Freeman Patterson at Leacock building. For more info and prices, call 488-9167 (ext. 1907).

Newman Centre: Catholic Worship (Liturgy) followed by tasty meal. All welcome! 3484 Peel Street, 17h00

Sunday
19 October

Newman Centre: Catholic Worship followed by refreshments. All welcome! 3484 Peel Street, 11h00

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Bumming it

by Stroh Purdy

Are you "young and alive with your whole life behind you?"

Being enrolled at McGill, you probably have a guaranteed future in trading commodities or investment banking, and can't really sympathize with twenty five percent of Quebec's youth who are unemployed and not in school.

But then there are those of us in the liberal arts...

This is the theme of Theatre Schmeatre's latest extravaganza *Bum Life*. A hodgepodge of drama, comic improvisation, music and serious social commentary, *Bum Life* is a fine example of 'alternative theatre'.

The story revolves around the adventures of a young woman on welfare who is given a tour of some "career opportunities" in the *Bum Life* program.

The *Bum life* program, created by some experts on unemployment (welfare officers and bums), eventually leads to a Hitlerian "final solution" for the jobless.

Though a horrific future for youth is presented, the play's general tone is comic. Highlights include a man being strangled by

his own penis, and a frustrated welfare officer pretending he's a cockroach.

The combination of a planned structure and improvisation works very well, and the performance is never the same.

The improvisation is superb — Theatre Schmeatre was formerly an improv group. The acting and the original music and lyrics are excellent. Songs include 'Adolescent Convalescent Home', which is as good as it sounds. The satire on Claude Dupras is not to be missed.

Sometimes, though, the play degenerates

into melodrama with cackling business denying jobs to weeping youths; but scenes are very few.

On the whole, the play is entertaining, fresh and most importantly successful in saying something intelligent.

Bum Life is certainly worth the three they ask, since Theatre Schmeatre is cially 'scraping bottom'.

Bum Life plays at La Bohème, 3 Laurent (corner Roy) this Thursday, and Saturday, and maybe next week same time. Cover \$3.00, Info 271-9441.

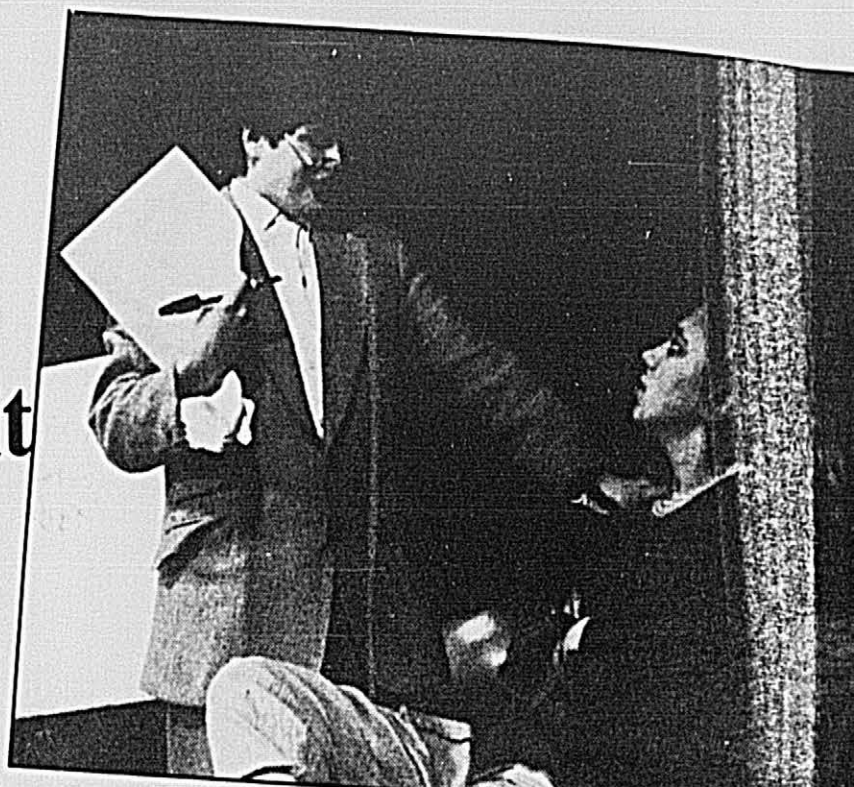


PHOTO CREDIT — STROH PURDY

Forbidden fame: mud-flinging

by Elizabeth O'Grady

Where were you at midnight on the night of October 14, 1986?

I was watching artist Joy Lou G. fling mud from a silver bucket onto a canvas accompanied by Handel's Messiah. Poet David Steeves read some of his work while his slides appeared on the screen. Joy Lou then wrapped her head in a scarf and cooked a piece of meat on stage and shook a tambourine while Steeves who wore a silver-fringed bikini and held a candle on a spear, did a go-go dance on a chair. He fell off once.

Two screens flash alternate images. On one, shots of food, alcohol, shoes and prescriptions appeared. On the other I watched shots of the rural mud-flats of New Brunswick and a christian bookstore. Two actors on the side of the stage, clad in shreds of a Canadian flag, got up and began to march on the spot.

"Our performance is called *Forbidden Fame* because that's how our situation is now," explained Joy Lou G. "The Canadian art scene is a horror because it's not supported, except by Canada Council and private investors. There are too few private investors in Canada, due to a lack of education.

"And with Canada Council, you have to apply six months in advance if you want your idea to possibly get supported. This means repressing your idea for six months and nobody has only one idea every six months.

"Artists are not business people" said Joy Lou, "It's difficult to go through the

bureaucracy, especially when you are living on \$171.00 per month."

"There is a lack of support for new innovative stuff...they want your blood. Artists have to move away from the country to make it," David Steeves added.

"People scream about the Canadian identity but they won't finance it. For example, in West Berlin, a major European art centre, the total yearly budget for visiting Canadian artists to exhibit there was \$1000. And all of that was spent on a hotel reception for a photographer. They couldn't find \$50 for me to rent some video equipment for a show I wanted to have there. The Canadian art scene has 9,000 middlemen and all of them can type," said Steeves.

Joy Lou and Steeves said rot and corrosion make Montréal a good city to work in. "Canada itself is superficial, it lacks cultural substance," Steeves continued "It's a society of fluff; it changes chameleon-like in response to different countries, especially America."

"Most of the money for arts in this country is concentrated in Ontario. The private support in Québec supports mainly French Canadian art. We're both from Moncton, New Brunswick, and the mud in our performance is because of the silt left behind when the highest tides go out...we're from the 'mud-flats' Maritimes." Joy Lou said.

Canada has oppressed Joy Lou's she said sexism has not.

"Political terms such as chauvinism apply to art. I don't look for the bias... whatever the fuck I want to do because my mouth is big enough and I'm aggressive," she said.

One painting she showed me was a myth entitled 'The Panic Scene' which depicted three contorted nude women with evil huge mouths. She said this represented three elements of desire: money, sex, "some kind of God."

She had another painting of a nude masturbating with visions of crows in the air in front of her. She also had paintings of chickens and people running around in circles chasing nothing. She explained that represented the rat race.

David Steeves has a character named Mary-Lou who appears in different forms in almost all of his work. He also has a character on his chest and at one point he called all his furniture and appliances Mary-Lou. In the paintings he showed me, she was never the same but always recognizable by her distorted form and cruel eyes enlarged, greedy, toothy mouth.

"Mary Lou can be lovely or a horrible person, she is a medium device to convey my message to tap collective consciousness," said Steeves.

The work of these two artists, and others, will remain undiscovered unless the Canadian government is more responsive to art. Until then 'forbidden fame' will only describe them.

Roundheads and Peakheads

by Guy Lefebvre

In a land called Yahoo, there once existed two races of people, distinguishable only by the differing shape of their heads.

The lower class peakheads revolt against the poverty and racial discrimination imposed on them by the wealthy roundheads who are lead by a fascist dictator.

Sound familiar?

This is the theme of Bertold Brecht's play *Roundheads and Peakheads* presented by the students of the National Theatre School (NTS).

The play is Brecht's adaption of Shakespeare's *Measure for Measure*. Brecht wrote the play in 1932-33 during Hitler's rise to power. The work was finished in exile after the Führer banned all of Brecht's writing.

Like Brecht's better known *Arturo Ui*, *Roundheads and Peakheads* examines the rise of fascism and racism in 'between the wars' Germany. The play prophetically explores the ominous implications of the attitudes and events which were developing.

The inhabitants of Yahoo examine the use of racism as a means to preserve the wealth and power of the ruling class. Today, in 1986 the universal message of the play becomes obvious when applied to the current situation in South Africa.

Brecht himself described the work as a "parable type of non-Aristotelian drama, this style sacrifices the illusion on the part of actors and stage set...the playing had to en-



National Theatre School cast

courage the audience to draw abstract conclusions..."

Director Nick Hutchison seems to have taken Brecht at his word and approached the production with Brecht's words very much in mind — the audience participates in the unfolding of the drama.

Hutchison has made creative use of the entire theatre in the production. The rustic and minimal scaffolding set is used to good advantage in setting up the different scenes.

Technical director Sheila Moody makes effective use of sound and lighting to give scenes a sense of danger. An electronic sign board announcing the tableaux and reporting

the 'news from the front' — the state of the revolt, — adds an extra dimension to the play.

The songs are performed with gusto, and the best moments of the play were the ensemble numbers requiring the whole cast. At times the theatre vibrated with energetic esprit de corps.

The actors give a strong, if occasionally uneven performance of the unnatural style Brecht demands in his play.

Anita Geller, as madame Cornamontis stands out with the confidence she brings to her part. She delivers her lines with a heavy laden gaze and a world weary attitude.

Declan Hill as the dictator, Iberin, avoids the expected Hitler mannerisms and exudes charisma.

At the end of the play, Brecht seems to want to leave us with a warning of the cyclical nature in man's impenetrable ways. "Times change" says Mme. Cornimontis, "here we are back where we started."

"Drink to things as they are, perhaps the rain will fall from earth to sky," is the reply. We are left pondering on that note.

Roundheads and Peakheads plays at Monument Nationale, 1182 St. Laurent Blvd. until October 18th. Admission is free and the show starts at 20h00.

Urban schizotexte

by Andrew Flynn

but it seems dog and me were born dirty and dumb
with a kind of job to do something dirty and dumb
something maybe
religious but we dont ask no questions you see

we dont think too wel
but it seems
we were born in a boom a big boom the kind
t h a t
lights up the whole sky with pretty red lights
and smoke and more booms alot of noise and
a l o t

of newborns we were them the

newborns

Michael Toppings' 'dog and negro', from *Schizotexte*, recently published by Dromos press in Montréal.

The wall that shelters the mind from the manic hysteria of existence is tissue thin. One psychological step in the wrong direction will tear the veil of our perceptions, thrusting us down the jagged staircase of insanity into a world of our own creation, the dark disneyland of the unconscious.

Perhaps we should call *Schizotexte* a computerized travelogue of the mind's journey into this land of nightmares. In any case, this collection of poetry by Michael Toppings, Anne-Marie Weiss, and John Reiger is a portfolio of destruction, despair, and disembodied dreams that smashes into the reader like a psychotic syntactic cyclone.

Disunity and disorder rule in *Schizotexte*'s fragmentary computer-set design. It is a jigsaw of poetry, leaving it up to the reader to untangle one poet's work from another.

There are no chapters, no textual rules, and no spacial constraints for Reiger, Toppings, and Weiss. However, the chaos of

Schizotexte's design tends to detract from the power of the poetry. Something of its foreboding impact gets lost in the confusion. Only after a number of readings does the distinction between the three poets become apparent.

John Reiger's series of 'Madonna' poems reflect a stream of consciousness reminiscent of an urban *Finnegan's Wake*. The general success of this style is not overwhelming. What Reiger does achieve is a clever collage of social behavior and urban imagery.

In contrast to the entropy of Reiger's contribution, the poems of Michael Toppings and Anne-Marie Weiss project a playfully bitter

evaluation of the organization of conscious life.

The surface smoothness of Toppings' pieces, 'dog and negro' and 'Timothy Flick,' masks a quality of pain which lingers like a bad taste in the mouth.

Weiss exhibits a gritty tension in her 'belle laide.' She takes a bite out of language and spits the mangled remains onto the page. Out of the mayhem emerges a pattern of insanity that tells a bleak story of human relationships.

Schizotexte is a frightening insight into the confusion in our daily lives. Vagrancy, alcoholism, and mental illness are an integral part of society that these three poets believe we all live in. Their poetry is an attempt to understand the madness of our time.

...South African theatre

continued from page 1

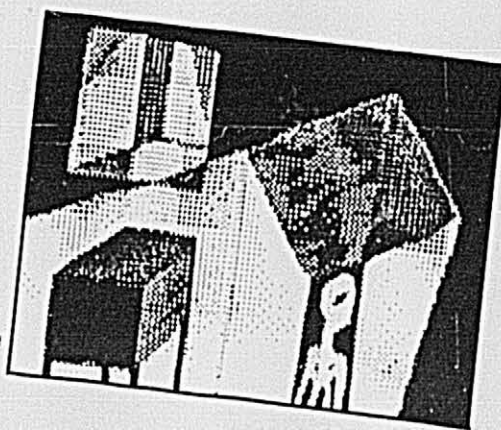
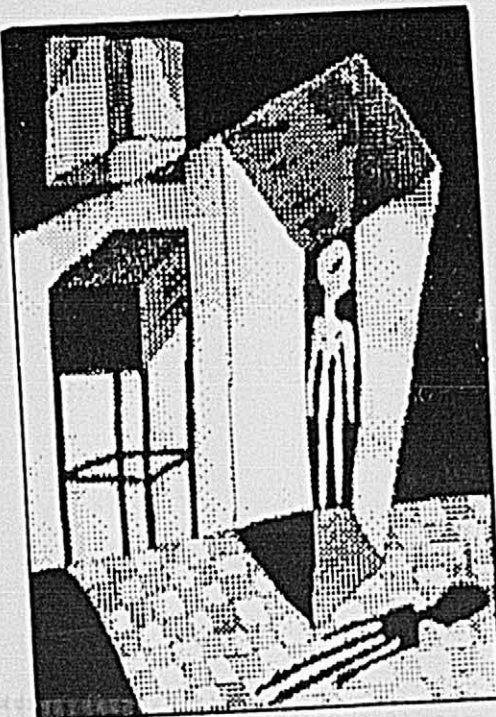
machismo is questionable — masturbation and leering are recurring themes — Bisholo, a thief who speaks gloriously of the violent mugging of an Indian woman, is downright offensive. But Asinamali works on enough levels to give something to those who are new but interested in South African culture and to those already well versed in the genre. From the sight gags and crude jokes to the untranslated segments of Zulu verse it offers a spectrum of entertainment.

But you must be open to issues in South Africa. Much of the regular (geriatric) Centaur audience offered only polite applause. Some admitted

they "didn't like political plays."

The Director, Mbongni Ngema, who had a difficult balance to strike cannot be held responsible for the range of audience the play has been presented to. Having worked with Committed Artists, a subset of the South Africa's successful independent Market Theatre Company to bring this play to North America, he must return to the restrictions of South Africa as well as make a living during this tour.

The play ends as it begins — with a motion Ngema is happy to explain; it is "The time will come." If you have the time, and \$8 (student), you have until November 1 to see one of the few examples of relevant theatre at the Centaur.



...Perrault's Nuit

continued from page 1

In *Nuit* the usual ratio of stage to audience is reversed so that the set overwhelms the audience with its depth and space. Before it is occupied by the dancers, the depth of the set seems an illusion of perspective.

As the dancers enter the stage, their distance never seems completely real. Their location is called into doubt by the strange perspective of the stage. The stage is also higher than normal in relationship to the public. I found myself on level with the performers knees and felt like they were looming high above me.

Perreault's work with color and lighting alters our perception of the stage. Light is manipulated in such a way that the features of the set are never clearly defined. Its shape is a series of large planes which draw closer together as they recede from the audience until they are stopped by another couple of planes at the back of the stage.

The geometry is simple, but our perception of it is complex and varying. The changing shadows and lights cause the set to appear as massless planes or monolithic rocks.

The planes are splashed and painted in a dizzying pattern which never settles into a definite shade of color. The undefined color alters our perception of the dancers as our perception of the space in which they perform is so plastic; it recreates the uncertainty of perception of night.

When creating the movement for a piece, Perreault obeys a simple rule. "The music comes from the action".

He works with the rhythms of sound that come from stamping and brushing feet as well as using voice and other elements. The stage is wired with mikes, making it, in his words, "a two thousand square-foot drum."

In his earlier work, *Joe*, Perreault drew his sound purely from the action of more than twenty dancers. It had all the force and volume of a herd of syn-copated buffalo.

Nuit has greater texture; its volume and rhythm shows greater modulation and there is a greater use of silence. He also added voices and other noises like scratching that made the piece richer. The sound contributed to the plastic environment as did the other aspects of the performance.

At the centre of Perreault's system

of reference is his choreography. His scenography, sound and lighting give his choreography a dynamic frame, and increase its impact with the audience. His movement, not surprisingly, has a distinctive character.

He likes to work with both non-dancers and dancers because "working with non-dancers forces you to use only the essential movement." His desire for essential movements comes from the view that dance is descending into aestheticism and becoming a "pretty art."

Therefore his movement is not pretty — his shapes are awkward and often unbalanced. The awkward movement is augmented by having the dancers wear army boots.

His choreography is also distinguished by the interaction of his dancers on stage. His last two pieces both used more than twenty people. Rather than presenting individuals, his works shows individuals submerged in a crowd.

Nuit uses only eight dancers and though it uses the same elements of a group as in earlier pieces, the group is now made up of individuals.

When making one of his few specific references to this piece, Perreault mentioned that the movement dealt

with loneliness and friendship. Both are apparent in the work. The dancers are isolated and rarely acknowledge each other. Their gaze is either straight ahead or their heads are hidden. Their movements are strange — stamping or pounding or walking like a child imitating a elephant. These movements increase the dancer's sense of isolation.

The only element that could be considered a plot progression in the piece is the dancers breach of the distance separating them. Often it seems like a great deal of work for them to approach each other. They chase and run until finally they come into contact. The dancers jump into each other's arms or hop on the toes of each other's combat boots, as if to escape contact from the floor. The dancers are gentle and helpful with each other in the performance of their seemingly absurd tasks.

The piece is rich with images, many of which, in a fit of interpretative enthusiasm could be viewed as complicated allegories on relationships or loneliness.

It is perhaps better to leave those images untouched. As Perreault says "I don't decide what I want people to think, but I do decide where I want

them to look." And thus he gives us images to see and digest as he guides our eyes across his creation.

Nuit starts tonight and plays until 2 November at La Salle Marie Gerin-Lajoie at Université de Québec à Montréal (UQAM).

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PGSS NOTICE OF MEETING

There will be an open meeting of the Board of Directors of the Post-Graduate Students' Society at Thomson House, 3650 McTavish, at 6:30 pm on Thursday, October 23, 1986, to consider all the financial affairs of the PGSS, the Society and the Corporation.

The Monetary Affairs Committee and the Bar Committee will also meet at this time.

The agenda of the meeting will be published in the third issue of the **PGSS NEWSLETTER**.

All graduate students are invited to attend.

For more information, please
contact Daron Westman, V-P
Administration at 392-5959.

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Ads may be placed through the Daily, Room B-03, Student Union Building, 9 a.m. to 3 p.m. Deadline is 2:00 p.m., two weekdays prior to publication. McGill students: \$2.50 per day; for 3 consecutive days, \$2.00 per day; more than 3 days \$1.75 per day. McGill faculty and staff: \$3.50 per day. All others: \$4.00 per day. *Exact change only, please.* The Daily assumes no financial responsibility for errors, or damage due to errors. Ad will re-appear free of charge upon request if information is incorrect due to our error. The Daily reserves the right not to print a classified ad.

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The Protestant School Board of Greater Montreal (PSBGM) is searching for a new logo design. The logo will identify the School Board on its publications and stationery.

PSBGM students and former PSBGM graduates are invited to submit their logo designs no later than Friday, November 21 at 4 p.m.

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Still wondering who shot J.R.? Call McGill Nightline for info. 392-8234.

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Saturday night supper and film ("Paris, Texas"). All welcome. Dinner at 6:00 p.m., film at 7:30 p.m. 3484 Peel St. (Newman Centre). Supper \$2 - Film \$1. Tel: 392-6711.

Confrontation "Canadiens-Nordiques" in Québec City on November 25. Price: \$39 (hockey ticket, 2 way bus ticket and probably beer). Reservations - Michel Paquette 661-4584 before October 24.

Call-back lists posted, as well as chorus, for the McGill Savoy Society Society. Check the bulletin board outside room 415 and come to rehearsal - Monday, October 20.

Hear about Engineering Pub Nites, but never gone? Here's your chance to experience the best party on campus. Saturday, October 18th, 8:30 p.m., Union Ballroom.

387 — VOLUNTEERS

Left handed volunteers 18 years or over required for Positron Emission Tomography research - remuneration. Call 284-5830 between 9 and 4.

Needed: French tutor for two children recently arrived from Greece, who live in Ville St-Laurent. Call Community McGill - Union 414 - 392-8921.

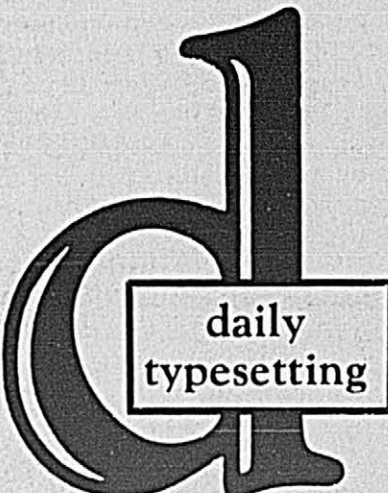
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Erratum

The story, "Face a Face counsels students," in Wednesday's Daily, carried some factual errors. The director of the service Face a Face is Terri Kaspi. The service does not offer professional counselling, but does refer people to such services and is always willing to lend an ear. The phone number is 934-4546. The Daily apologizes for the errors.

Supplement meeting, Thursday, 16h30, Union B-03

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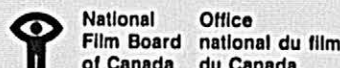
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(FUSA)?

Why does our Students' Solcety want us to join this organization?

- The lack of information about RAEU is typical of that association. It spends a lot of money on its staff, (\$6000 bursaries to its own leaders) but much less on information for its members.
- What information we do have about RAEU is not pretty. Education Minister Claude Ryan openly criticized the brief they presented to the Gratton commission, saying they should have done more research, and produced a few more facts.
- Their proposals for improving loans & bursaries are no better. They suggest that instead of changing the current system, the government extend a \$4000 loan for all those who are now being arbitrarily excluded. This would leave these students even more indebted than the average student currently recieving financial aid. Some solution!

Why is there not more information about RAEU?
Not only is Students' Society attempting to decide for us what student association we should join, they are not providing us with the basic facts which we need to make an informed choice. Therefore...

REFUSE RAEU

Sponsored by the 'no' committee to the RAEU referendum